

R98

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

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TEACHERS:

BEVERLY BARR

SHERRY COCHRAN

DOROTHY DAW

DICK JULIAN

CAMP HESS KRAMER INSTITUTE

January 28-30, 1994

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ABBREVIATIONS USED IN THIS SYLLABUS

beg	begin or beginning
bk	back
bkwd or bwd	backward
CCW	counter-clockwise
cp1(s)	couple(s)
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand(s)
ht	height
L	left (side or direction) ft, arm or hand
LOD	line of direction (CCW)
M	man, men, man's
meas	measure(s)
opp	opposite
pl	place
PDB	Pas de basque
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse line of direction (CW)
sdwd or swd	sideward
"T" (arms)	arms joined in shldr hold
tog	together
twd	toward
"V" (hands)	hands joined and down
W	women, woman, women's
"W" (hands)	hands joined at shldr ht, usually slightly fwd
wt	weight
x	across

BLACK VELVET
Country Western

MUSIC: Black Velvet

FORMATION: Lines or cpls. When done as cpls, form contra lines with ptrs opp each other.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: None. Start at beg of any meas.

DANCE:

- 1 Touch R to R (ct 1); step R in place (ct 2); touch L to L (ct 3); step L in place (ct 4).
- 2 Beg R do 2 "kick-ball-change steps": Kick R fwd (ct 1); step R-L in place (cts &-2); repeat cts 1-&-2).
- 3 Step R fwd pivoting 1/2 CCW (L) (ct 1); step L fwd (ct 2); beg R do 1 kick-ball-change step (cts 3-&-4).
- 4 Beg R do another kick-ball-change step (cts 1-&-2); step R fwd pivoting 1/2 CCW (L) (ct 3); step L fwd (ct 4). You are again facing original direction.
- 5 Beg R, do 2 shuffles fwd (R,L,R - L,R,L) (cts 1-&-2, 3-&-4). Note: Step directly in front of wt'd ft on first step of each shuffle.
- 6 Step R fwd pivoting 1/2 CCW (L) (ct 1); step L fwd (ct 2); shuffle R,L,R fwd (cts 3-&-4).
- 7 Shuffle L,R,L fwd (cts 1-&-2); step R fwd pivoting 1/2 CCW (L) (ct 3); step L fwd (ct 4).
- 8 Step R across L (ct 1); step L bkwd (ct 2); step R to R (ct 3); step L across R (ct 4).

COUPLES: (Ftwk same as above)

- 1-4 Repeat movements of above.
- 5 Pass ptr by the L shldr (2 shuffles).
- 6-7 Meas 6, cts 3-&-4 and meas 7, cts 1-&-2: pass by R shldrs (2 shuffles).
- 8 Repeat movements of above.

Dance notes by Dorothy Daw (10-93), from video taken of Beverly and Irwin Barr

Presented by Beverly Barr
Camp Hess Kramer Institute
January 28-30, 1994

COWBOY CHA CHA

Country western

The first 5 variations were taught by Jeff O'Connor at the 1993 Folk Dance Camp, Stockton. A 6th variation and other options were added by Beverly Barr from country western classes she took.

MUSIC: Clint Black, The Gulf of Mexico
Garth Brooks, Friends in Low Places
The Bellamy Brothers, If I said You Had A Beautiful Body
Michael Martin Murphey, I'm Gonna Miss You Girl
Mel Mcdaniel, Baby's Got Her Blue Jeans On

FORMATION: Cpls facing LOD (W on M R side) in upper sweetheart (varsouvienne) pos.
Sweetheart (varsouvienne) pos: R hands joined over W R shldr, L hands joined in front and slightly fwd of M at approx chest ht.

STEPS: Basic step: (Ftwk same for both)
Meas 1: Step L fwd (ct 1); step R bkwd (ct 2);
step LRL in place (cts 3-&-4).
Meas 2: Step R bkwd (ct 1); step L fwd (ct 2);
step RLR in place (cts 3-&-4).
Note: Option during meas 2 - cpls may turn 1/4 CW (R) in own place (cts 1-2); face fwd (cts 3-&-4).
This is one complete sequence.

HANDS: When hands are free, place them in front of body in the belt.

METER: 4/4 PATTERN

Meas.

INTRODUCTION: Beg at start of any 4 meas phrase.

VAR. 1:

1-2 Do 1 basic, moving fwd and bkwd.
3 Do 1 basic, move fwd.
4 Do 1 basic moving bkwd (cts 1-2);
keeping hands joined - with M dancing in place, W turns CCW (L) under joined hands to face RLOD in front of M - bring joined hands in front at chest ht (ct 3-&-4). End with R hand crossed over L.

VAR. 2:

1 Facing ptr - M step L fwd, W L bkwd (ct 1); M step R bkwd, W R fwd (ct 2);
M dance in place as W turn CW (R) into sweetheart pos (cts 3-&-4).
NOTE: On ct 1, M reaches up with L hand to tip his hat or bow twd W.
2 Repeat Var 1, meas 4 (W in front of M).
3 Repeat meas 1 (cpls into sweetheart pos).
4 Facing LOD - do 1 basic moving bkwd.

VAR. 3:

- 1 With cpls in sweetheart pos - step L fwd (ct 1); step R in place with M and W individually pivot CW (R) 1/2 in place to face RLOD (ct 2);
move LRL fwd (cts 3-&-4).
 - 2 Repeat meas 1, except turn CCW (L) to face LOD.
 - 3 Repeat meas 1. (face RLOD)
 - 4 Repeat meas 2. (face LOD).
- NOTE - option: On ct 1 of each meas, slide fwd with scooping motion.

VAR. 4:

- 1 Releasing L hands, raise joined R hands over W head - M do 1 basic moving fwd in LOD as W turn once CW (R) (cts 1-2);
both dance fwd facing LOD (cts 3-&-4).
 - 2 Repeat meas 1 with W turning CCW (L).
 - 3 Repeat meas 1 with W turning CW (R).
 - 4 Repeat meas 1 with W turning CCW (L).
- NOTE: M leads W into turns by placing his L hand on W L upper arm and guiding her into the turns.

VAR 5:

- Do not release hands
- 1 M step L behind R (ct 1); step R to R (ct 2); LRL in place (cts 3-&-4).
W beg circling CCW in front of M to his L side (cts 1-2);
W continues to circle CCW around M (cts 3-&-4).
 - 2 M step R across (ct 1); L to L (ct 2); RLR in place as W unwind (cts 3-&-4).
W facing M back continues circling CCW behind M twd his R side (ct 1-2);
W turn CCW (L) once to end on his R side (cts 3-&-4).
 - 3 Repeat meas 1, Var 4 (cpls move fwd, W turn CW (R)).
 - 4 Repeat meas 2, Var 4 (cpls move fwd, W turn CCW (L)).

VAR 6:

- 1 M repeat ftwk of Var 5, meas 1, except on cts 3-4, release R hands, L hand moves behind M back as W moves behind M.
W repeat Var 5, meas 1.
- 2 Repeating ftwk of Var 5, meas 2, except cpls release L hands and join R hands at end of ct 2; W move under raised R hands to end on M R side, no turn (cts 3-&-4).
- 3-8 Repeat meas 1-2 (4 times in all).
- 7-8 Optional ending: Repeat meas 1-2 of Var 5 (W turns under at end of meas 8)

For other variations, combine any of the above to make your own patterns.

This dance has been R&S'd from 1993 Folk Dance Camp video and personal video.

Presented by Beverly Barr
Camp Hess Kramer Institute
January 28-30, 1994

Crossover: (When in Promenade pos)

Meas 1: Moving fwd in LOD, W crossover in front of M.
Then move in LOD for an unspecified number of times.

Meas 1: Crossover again, W in front of M.

Meas 2: If M crossover in front of W, M move on meas 2.

Other variations:

Landler windows, swing style movements, almost anything is possible.

Original notes from 1993 Folk Dance Camp, with much editing by dd.
Dance notes R&S'd from 1993 Folk Dance Camp video.

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ELECTRIC SLIDE

Country Western

MUSIC: Special Camp Hess Kramer Institute cassette

FORMATION: Lines facing fwd. 4 corner dance

STEPS: Turns: You can turn any time you wish. The easiest time is when there are 3 progressing steps tog (i.e., 3 steps fwd, 3 steps bkwd, or 3 steps sdwd).

Kicks: All kicks can be replaced with stamps or scuffs.

Stamps: When doing rocking steps, stamps may be inserted.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Start at beg of any meas.

DANCE:

- 1 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); kick L fwd (ct 4).
- 2 Repeat meas 1 with opp ftwk. (L to L, R behind, L to L, kick R).
- 3 Moving bkwd, step R,L,R (cts 1-3); flex R knee (ct 4).
- 4 Rock fwd on L (ct 1); flex L knee (ct 2); rock bkwd on R (ct 3); flex R knee (ct 4).
- 5 Step L fwd (ct 1); scuff R fwd (ct 2); step R to R turning 1/4 CCW (L) (ct 3); step L behind R (ct 4).
- 6 Step R to R (ct 1); kick L fwd (ct 2); step L to L (ct 3); step R behind L (ct 4).
- 7 Step L to L (ct 1); kick R fwd (ct 2); step R,L bkwd (cts 3-4).
- 8 Step L bkwd (ct 1); flex L knee (ct 2); rock fwd on R (ct 3); flex R knee (ct 4).
- 9 Rock bkwd on L (ct 1); flex L knee (ct 2); scuff R fwd (ct 3); step R to R turning 1/4 CCW (L) (ct 4).

Repeat dance from beg, only this time start with meas 1, ct 2 (L behind).

Dance notes by Dorothy Daw (10-93), from video taken of Beverly and Irwin Barr

Presented by Beverly Bar
Camp Hess Kramer Institute
January 28-30, 1994

OUTLAW CLOG

Country Western

MUSIC: Special Camp Hess Kramer cassette.

FORMATION: Individuals in lines facing fwd.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Start at beg of any meas.

FIG 1: FWD AND BACK

- 1 Facing front - step L,R,L fwd (cts 1-3); stamp R fwd (ct 4).
2 Step R,L bkwd (cts 1-2); step R,L,R in place (cts 3-&-4).
3-4 Repeat meas 1-2.

CHORUS: 4 CHA-CHA STEPS

- 1 Step L across R (ct 1); step R back in place (ct &); step L
in place (ct 2); repeat cts 1-&-2 with opp ftwk (cts 3-&-4).
2 Repeat meas 1.

FIG. 2: CIRCLE CCW

- 1 Step L fwd (ct 1); step R across L (ct 2); step L back (ct
3); step R to R (ct 4).
2 Step L across R (ct 1); step R across L (ct 2); step L back
(ct 3); step R in place (ct 4).

CHORUS:

FIG. 3: HIP PUSHES

- 1 Stepping L to L - turn 1/4 CW (R) and do 4 hip pushes to L,
leave R in place (cts 1-4).
2-4 Repeat meas 1 alternating ftwk and hip pushes.

CHORUS: Turn and face front.

FIG. 4: BOOT SLAP OR HEEL CLICK

- 1 Step L fwd (ct 1); pivot on L 1/4 CCW (L) as R ft lifts back
and R hand slaps boot (ct 2); step R,L,R, fwd (ct 4).
2-4 Repeat meas 1, going to all 4 corners (i.e. 4, 1/4 turns
should bring you back to your orig pos facing front).

Variation: Heel Clicks

- 1-4 Repeat Fig. 4, meas 1-4, except on ct 2, hop on L as R heel
clicks to L.

CHORUS:

Dance notes by Dorothy Daw (10-93), from video taken of Beverly and
Irwin Barr.

Presented by Beverly Barr
Camp Hess Kramer Institute
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TEN STEP POLKA

Country Western

MUSIC: Special Camp Hess Kramer cassette

FORMATION: Cpls facing LOD in sweetheart (varsouvienne) pos.

Ftwk same for both.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Start at beg of any meas

DANCE: (Basic Step)

- 1 Touch L heel fwd (ct 1); leap L in place (ct 2); tap R toe behind L ft (ct 3); brush R heel fwd (ct 4).
- 2 Touch R heel fwd (ct 1); lift R in front of L (ct 2); touch R heel fwd (ct 3); step R in place (ct 4).
- 3 Touch L heel fwd (ct 1); lift L in front of R (ct 2); cha-cha L,R,L fwd (cts 3-&-4). (Cha-cha: Step-close-step)
- 4 Cha-cha R,L,R - L,R,L fwd (cts 1-&-2, 3-&-4).
- 5 Cha-cha R,L,R fwd (cts 1-&-2).

Repeat dance from beg.

VARIATIONS ON CHA-CHA:

When moving fwd with the 4 cha-cha steps various figures can be done, such as:

Without releasing hands - as M dance in place; W circle CCW once around M with 3 cha-cha steps, then unwind on last cha-cha to again end on M R side in sweetheart pos.

Moving fwd, release L hands - W turn in front of M either CW (R) or CCW (L). The number of turns the W does depend on the cpls. One is normal, but 2 turns are possible.

Release L hands, as R hands remain joined - M dance in place; W turn once twd the outside (CW-R) with 1 cha-cha, then with 3 more cha-cha steps W move behind M to his L side - joined R hands move over M head, when W is on M L side rejoin hands in promenade pos (L arm over R). Do another 10 steps pattern, then during the next traveling cha-cha the W crosses in front of the M and unwinds turning CW (R) once to again end on M R side in sweetheart pos.

Without releasing hands - W turns 1/2 CCW (L), to end facing M (RLOD) (R arm over L). Do a 10 step pattern, then either W continues to move bkwd, or W unwind by turning 1/2 CW (R) to again end on M R side in the sweetheart pos.

Dance notes by Dorothy Daw (10-93), from video taken of Beverly and Irwin Barr.

Presented by Beverly Barr
Camp Hess Kramer Institute
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KOULOURIOTIKO PALIO HASAPIKO

Greece

One of the most well-known dances of Greece today is the Hasapiko, also known as the Syrtaki. In its present form, developed in the 1960s and made popular by the multitude of tourists just discovering Greece, the Syrtaki is essentially a "light" and more "modern" version of the slow or "heavy" hasapiko which developed in the port of Pireaus in the early 20th century. His hasapiko was closely associated with a class of urban "criminal" types known as manges or koutsovakides from which the Rebetic music culture would develop. This dance as performed by the men of the island Salamina popularly known as Koulouri, was famous throughout the Rebetic world. Hence the name Koulouriotiko Palio Hasapiko, meaning the "old hasapiko of Koulouri." The style is tight and coiled and geometrically complex. The hasapiko as performed on Koulouri is based on the widespread "sta tria" dance pattern, whereas other older style version are often based on a 7-count extended "sta tria." Unique to the Koulouriotiko, the faster tempo hasapiko here are performed with all the complex variations of the slow tempo hasapiko described below.

This dance was presented by Joe Kaloyanides Graziosi at the 1993 Folk Dance Camp, Stockton, and the 1993 Santa Barbara Folk Dance Symposium.

PRONUNCIATION: koo-loo-RYOH-tee pal-LYOH hah-SAH-pee-koh

CASSETTE: Greek Dances, 1992 #1;
Dances of Greece, Stockton Camp 1993, side B/1;
At Santa Barbara Sym. side B/3 was used the most; or
any good slow hasapiko

FORMATION: Short lines of 2-3 people (originally just men) in shldr hold.

STYLE: Leg swings for the most part are from the knee down whether fwd, bkwd, across, etc.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 4 meas, no action

- 1 Facing ctr - step R to R (ct 1); step L beside R (ct 2).
- 2 Step R to R (ct 1); touch L near R (ct 2).
- 3 Step L on L (ct 1); touch R near L (ct 2).

Transition from the intro into basic introduction: Do meas 1 and 2 above and substitute meas 1 below for meas 3 above. (R to R, close L; R to R, tch L; L to L, tch R)

BASIC INTRODUCTION:

- 1 Step L fwd (ct 1); touch (scuff) R fwd beside L (ct &); step (lean fwd) R fwd and slightly to R, leave L in place (ct 2).

- 2 Step R bkwd (ct 1); swing L bkwd across R (ct &); swing L from knee across R (ct 2); swing L diag L bkwd (ct &).
- 3 Touch L diag L bkwd (ct 1); lift L fwd (ct 2), swing L bkwd across R (ct &).

Transition from basic intro into basic: Do meas 1-2 of basic intro.

Replace meas 3 with: Rock L on L (1); rock R on R (&); R fwd behind L (2); hook L bkwd (&).

FIG. I: BASIC

- 1 Small leap L on L (ct 1); step R across L (ct &); step L bkwd in place (ct 2); lift R fwd - straight leg (ct &).
- 2 Step R bkwd and behind L (ct 1); swing L bkwd across L (ct &); swing L slightly fwd (ct 2); step L on L (ct &).
- 3 Step R slightly R (ct 1); step L in front of R (ct &); drag R on floor up behind L (ct 2); hook L bkwd across R sharply (ct &).

FIG. II: FOUR STEPS

NOTE: Fig. II (4 steps) and Fig III (Left) were dance tog, but when done free style can be done separately.

- 1 Step L in front of R (ct 1); step (rock) R bkwd (ct &); step L fwd (ct 2); lift R fwd, leg straight (ct &).
- 2 Step R bkwd (ct 1); step L-R-L (cts &,2,&).
- 3 Repeat Fig. I, meas 3. (R to R, L in front, drag R behind L, hook Lx)

FIG. III: LEFT

- 1 Repeat Fig. II, meas 1. (L fwd, rock R bk, rock L fwd, lift R fwd)
- 2 Step R across L (ct 1); step L to L (ct &); step R across L (ct 2); step L to L, R moves twd L (ct &).
- 3 Repeat Fig. I, meas 3. (R to R, L in front, drag R behind L, hook Lx)

FIG. IV: CLOSE, OPEN

- 1 Repeat Fig. I, meas 1. (L to L, Rx, L bk in pl, swing R fwd)
- 2 Small step on R across L (ct 1); step L to L (ct &); small step R across L (ct 2); swing L in front of R (ct &).
- 3 Small step L across R (ct 1); step R to R (ct &); small step L across R (ct 2); lift R fwd - straight leg (ct &).

- 4 Close R beside L (ct 1); with wt on heels, toes pivot open (ct 2).
- 5 Close toes tog (ct 1); step (lean) R diag R fwd with bent knee, leave L in place (ct 2); step L back in place (ct &).
- 6 Step L across R (ct 1); step L across R (ct 2). Do not move fwd.
- 7 Repeat meas 4. (close R, open toes)
- 8 Close toes tog (ct 1); step R (lean) diag R fwd, knees bent (ct 2); step L back in pl (ct &).
- 9-10 Repeat meas 2-3 of basic (step R bk, swing Lx, swing L fwd, rock L; rock R, step L in front, drag R behind L, hook Lx)

A FIG. V: SCUFF SEQUENCE

1 Step L fwd (ct 1); scuff-stamp R beside L (ct &); lift R fwd - straight leg (ct 2).

2-3 Repeat Fig. I, meas 2-3. (R behind, swing Lx, swing L fwd, rock L; rock R, L in front, drag R behind, hook Lx)

B

1 Repeat A, meas 1. (L fwd, scuff R fwd, swing R fwd)

2 Swinging R bkwd across L (ct &); squat down on bent L knee as R steps across L - squat with wt on ankles (ct 1); rise on L as R lifts fwd - straight leg (ct 2); swing R bkwd (ct &).

3-4 Repeat Fig. I, meas 2-3. (R behind, swing Lx, swing L fwd, rock L; rock R, L in front, drag R behind, hook Lx)

C

1 Repeat A, meas 1. (L fwd, scuff R, swing R fwd)

2 Pivoting on L, step R across L - face L of ctr (ct 1); pivoting on R, lift L across R with straight leg - face R of ctr (ct 2).

3 Step L in front of R - face ctr (ct 1); lift R across L with straight leg (ct 2).

4-5 Repeat Fig. I, meas 2-3. (R behind, swing Lx, lift L fwd, rock L; rock R, L in front, drag R behind, hook Lx)

FIG. VI: STAMPS

1 Step L in place (or slightly fwd)(ct 1); stamp-scuff R beside L (ct &); lift R fwd, leg straight (ct 2).

2 Dancing in place - stamp R (ct 1), leap with stamp on L beside R (ct ah); stamp R-L (cts 2-&).

3 Stamp R in place (ct 1); lift L fwd, leg straight (ct 2).

Transition: Repeat meas 1, of Fig VI (L fwd, scuff R, swing R fwd); then repeat meas 2-3 of basic (R bk, swing Lx, swing L fwd, rock L; rock R, L in front, drag R behind, hook Lx)

A FIG. VII: JUMPS

- 1 Leap L in place as R extends diag R bkwd and full ft touches floor (ct 1); small hop on L as R swings fwd with straight leg (ct 2).
- 2 Step R across L (ct 1); hop on R as L swing fwd with straight leg (ct 2); step L beside R (displacing R) as R lifts bkwd (ct &).
- 3 Leap R beside or across L, knees bent (ct 1); hop on R in place as L swings fwd straight leg (ct 2); swing L bkwd across R (ct &).

B NOT TAUGHT

- 1 Repeat A, meas 1. (leap L in pl, hop L)
- 2 Step R across L (ct 1); swing L behind R (ct &); swing R twd R (ct 2); step L near R (ct &).
- 3 Step R diag R bkwd, bend knees (ct 1); hop on R in place, straightening knees (ct 2); swing L fwd twd R (ct &).

SUGGESTED SEQUENCE: After the Intro. and the 2 Basic patterns, the actual sequence and number of times each is done depends on the "leader." The sequence that Joe taught by is:

4 meas no action
Intro to Intro: R to R, close L, L to L, close L
Intro - 1 time
Transition
Basic Intro - 3 times
Transition
Fig I (Basic) - 4 times
Fig II (4-steps) & Fig III (left) - 2 times (1 unit)
Fig IV (close, open) - 2 times
Fig V (scuff - A,B,C) - 1 time
Fig VI (stamps) - 3 times
Transition (scuff A)
Fig VII (jumps) - 3 times

Dance descriptions corrected and R&S'd from 1993 Folk Dance Camp and Santa Barbara F.D. Symposium video

Presented by Sherry Cochran
Camp Hess Kramer Institute
January 28-30, 1994

KUPURLIKA
Macedonia

The dance (also spelled Kuperlika and Cupurlika) takes its name from Kupurlija, the Turkish name for the town of Veles. The Turks called it, the town of bridges - from the Turkish word for "bridge," "kúpur," because of its location at the important crossing of the Vardar river along which passed (and passes) a major route from northern and western Europe down to Greece and Turkey and, hence the bridges which were consequently there. Muslim women do this dance in the Vardar river valley. It is also known by Albanian (Shiptar) women as "Sheriançe.

This dance was learned from Pece Atanasovski and presented by Steve Kotansky at the San Diego F.D. Conference in 1984 and again at the 1987 Laguna Festival. This dance was also learned from Pece Atanasovski by Carol Akawie and presented by her at the 1978 Aman Institute.

PRONUNCIATION: tchyoooh-POOR-leeeh-kah

TAPE: Paprika Press (EP) PP-8601-A, "Ramo Ramo"
RTB 1394, side 1, band 6

FORMATION: A line of W with hands (little pinkies) joined in "W" pos.

RHYTHM: 7/8 meter counted: $\frac{1-2-3}{1 \ \&}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$ (S,Q,Q,Q)

STYLE: Soft knee flexes throughout.

METER: 7/8

PATTERN

Meas. Cts

INTRODUCTION: Hold for either 2 or 4 meas

FIG. I: (Slow music)

- | | | |
|---|-----|--|
| 1 | 1 | Facing ctr or slightly L of ctr - do a small lift on L as R is raised slightly off floor (up). |
| | & | Step R bkwd out of circle with bent knee (down). |
| | 2-3 | Repeat cts 1-& with opp ftwk. |
| 2 | 1 | Small lift on L as R is raised slightly off floor (up). |
| | & | Step R bkwd with bent knee (down). |
| | 2 | Close L to R - knees close tog. |
| | 3 | Step R slightly fwd - knees close tog. |
| 3 | 1 | Small lift on R. |
| | & | Step L across R. |
| | 2 | Step sdwdall of R ft - knees close tog. |
| | 3 | Step L in front or across R - knees close tog. |

URNS:

Lead W traditionally signals turn with kerchief.
The slow part (Fig. I) allows for single CW turns during meas 1 (plus, perhaps, meas 2, ct 1). Hands are held up in "W" pos during the turns as W let go of each other's hands, and everyone turns CW (R).

- 1 1 Small lift on L - turn to face R of ctr.
- & Step R to R - beg turning CW (R); R points even further to R out of circle.
- 2 Small lift on R - continue turn as body comes in line with R ft.
- 3 Step L across R - to complete turn.

FIG. II: (Fast music)

- 1 ah Facing ctr - small lift on L.
 - 1 Step R to R.
 - ah Small lift on R.
 - 2 Step L behind R.
- 2 ah Momentarily step fwd on ball of R ft.
 - 1 Immediately step on L back in place.
 - 2 Step R beside L slightly to R and in back of previous pos.
- 3 ah Facing slightly R of ctr - momentarily step fwd on ball of L ft in front of R.
 - 1 Immediately step on R back in place.
 - 2 Step L further across R.

NOTES:

- A. A slight movement of the hip out over the supporting ft may be made, but care should be taken to ensure that it is not exaggerated.
- B. A slow, subtle shldr "shimmy" may be made at the discretion of the dancer with the same caution as in note A.

Original notes by Bob Liebman

This dance has been R&S'd.
Revisions made from San Diego Conf. errata and Laguna video.

Presented by Sherry Cochran
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- 5 Step R slightly fwd in front of L (ct 1); small step on L fwd and behind R heel (ct &); step R slightly fwd of L (ct 2).
- 6 Hop on R as L flairs sdwd (ct 1); long step on L fwd with straight leg as toe of R ft remains in place - body leans over L ft (ct 2).
- 7-8 Hold.

PART II-B:

- 1 Hop on L as R does a reverse bicycle (lift ft fwd, up and bkwd with slight flair) (ct 1); step R bkwd (ct 2).
- 2 Step L bkwd (ct 1); close R to L (ct &); small step bkwd on L (ct 2).
- 3 Facing R of ctr - step R in place (ct 1); step L across R (ct &); step R back to place (ct 2).
- 4 Turning to face RLOD - hop on R as L swings bkwd (ct 1); step L behind R (ct &); long step R fwd on R (ct 2).
- 5 Hop on R as L moves twd R (ct 1); step R bkwd (ct &); small step fwd on R - face ctr (beg 1/2 turn to R) (ct 2).
- 6 Step on L heel just in front of R toe (knee straight) - completing turn to face LOD (ct 1); step R beside L heel (ct &); step L fwd in LOD (ct 2).
- 7-8 Beg R, do 2 two-steps fwd (RLR - LRL) in LOD - Q,Q,S - Q,Q,S (very syncopated) (cts 1,& 2 - 1,&,2).

Beg again from Part I. Every second time through the dance do Part I, 5 times instead of 4 in order to keep with music.

This dance has been R&S'd.

Presented by Sherry Cochran
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SEQUESTED SEQUENCE:

Intro. - 10 meas

Fig. I - 6 times first time through, then 4 times there after.

II - 4 times

III - 4 times

Figures change with musical phrases.

Dance descriptions corrected and R&S'd from 1993 Santa Barbara
Symposium video tape

Presented by Sherry Cockran
Camp Hess Kramer
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SRPSKO VLAŠKO KOLO
Serbia

This dance is from Pirot, Zaječar in the east Serbia area. This dance is danced at all types of festive occasions, especially as a performance dance along with other Vlach dances as a suite (Vlach's are Romanians living in east Serbia). It was recently performed by the ensemble from Pirot at the Balkan Dance Festival in Ohrid. It was also observed and learned from the Koča Racin Ensemble, which learned it from original sources.

This dance was presented by Atanas Kolarovski at the 1991 Santa Barbara Symposium.

TRANSLATION: Vlach dance from Serbia

PRONUNCIATION: SERP-skoh VAH-skoh koh-loh

TAPE: Macedonian Folk Songs and Dances (Makedonske Narodne Pjesme i Ora), #02, side A/5

FORMATION: Open, mixed lines facing ctr with hands joined in "za pojas" (belt hold) or in "V" pos.

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: None or wait 4 meas and do Fig. I, 3 times through.

FIG I:

- 1 Facing and moving in LOD - with wt on L, twist heel in (twd L) (ct 1); step R slightly R (ct &); turning to face ctr - step L beside R (ct 2); repeat cts 1,&,2 (cts 3,&,4).
- 2 Step R fwd (ct 1); hold (ct 2); step L fwd (ct 3); hold (ct 4).
- 3 Step R bkwd (ct 1); hold (ct 2); touch L heel fwd (ct 3); hold (ct 4).
- 4 Step L to L (ct 1); step R across L - face L of ctr (ct 2); step L beside R - face ctr (ct 3); hold (ct 4).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. II

- 1 Facing and moving in LOD - hop on L sdwd R (ct 1); step R-L fwd (ct &-2); turning to face ctr - step R fwd (ct 3); small stamp on L, no wt (ct &); step L twd ctr (ct 4); small stamp on R, no wt (ct &).
- 2 Step R fwd (ct 1); hold (ct 2); step L fwd (ct 3); lift R slightly bkwd (ct 4).
- 3 Step R-L-R bkwd (ct 1-3); touch L heel fwd (ct 4).

4 Step L in place (ct 1); stamp R in place, no wt (ct &); step R-L in place, no wt on L (ct 2-&); step L (ct 3); stamp R, no wt (ct 4).

5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. III:

1 Facing ctr - step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L behind R (ct 4).

2 Step R slightly fwd (ct 1); hold (ct 2); step L fwd and slightly across R (ct 3); hold (ct 4).

3 Step R bkwd to place (ct 1); hold (ct 2); touch L heel fwd (ct 3); hold (ct 4).

4 Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); lift R slightly fwd (ct 4).

5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. IV:

1 Facing and moving in LOD - hop on L (ct 1); step R-L fwd (cts &,2); repeat cts 1,&,2 (cts 3,&,4).

2 Turning to face ctr - step R fwd (ct 1); small stamp on L, no wt (ct &); step L twd ctr (ct 2); small stamp R, no wt (ct &); step R-L fwd (ct 3-4).

3-4 Repeat Fig. II, meas 3-4. (RLR bk, tch L heel; R in pl, stamp R, R in pl, stamp L, L, stamp R)

5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. V:

1 Step R in place (ct 1); circle L bkwd while hopping on R (ct 2); step L slightly bkwd (ct 3); step R-L in place (cts &-4).

2 Step R fwd with heel turned twd out (R) (cts 1-2); touch L fwd (no wt) with heel turned slightly out (L) (cts 3=4).

3 Step L-R bkwd (cts 1-2); touch L heel fwd (ct 3); hold (ct 4).

4 Step L in place as ball of R ft touches fwd and heel turns in (L) (twizzle) (ct 1); step R-L-R-L in place (S,Q,Q,S) (cts 2,3,&,4).

5-16 Repeat meas 1-4, 3 more times (4 in all).

PART VI:

- 1 Repeat Fig. V, meas 1. (R in p1, circle L bk, L bk, RL in p1)
 - 2 Lift R knee across L leg (cts 1-2); with R knee still lifted, swing R knee out (twd R) (ct 3); swing R knee in (twd L) (ct 4).
 - 3 Small leap on R (ct 1); touch L in front of R (ct 2); touch L diag L fwd (ct 3); touch L in front of R (ct 4).
 - 4 Repeat Fig. II, meas 4. (L in p1, stamp R, R in p1, stamp L, L in p1, stamp R).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

Dance notes R&S by Sherry Cochran

Presented by Sherry Cochran
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8 Step R in front of L (ct 1);
step L bkwd (cts 2-3).

Do a total of 9 times if using 8 meas intro.

VARIATION: Beg with change of music.

1-3 Repeat meas 1-3 of basic above. (hop L, R fwd; hop R, L fwd;
leap R fwd, L fwd)

4 Facing R of ctr and moving in LOD - step R,L,R,L (ball, flat,
ball, flat) (cts 1,&,2,3).

5 Turning to face ctr - hop on L as R lifts in front of L (ct
1);
step on R to R (cts 2-3).

6-8 Repeat meas 6-8 above. (L in front, R bk; hop R, L in pl; R
in front, L bk).

Repeat variation to end of music.

Original notes by Fusae Senzaki, 1993

Dance notes R&S'd and revised from 1993 Laguna institute video

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- 3 Lift on L as R raises slightly fwd (ct 1); turning to face ctr - step R in place (cts 2-3).
- 4-6 Facing ctr - repeat meas 2-4 of Fig. I. (L fwd, R bk as L circles bkwd; bnc 2x on R as L tucks behind. L in pl: R in front, L in pl)
- 7 Lift on L. R remains raises in front of L (ct 1); step R in plié as L ft lifts beside R leg (cts 2); R does a low bicycle fwd ending with straight leg fwd and low to floor (ct 3).
- 8 Step L in place (ct 1); lift on L as R raises across L (cts 2-3).
- 9-16 Repeat meas 1-8.

FIG. III:

- 1-2 Moving and facing LOD - repeat meas 1-2, Fig. II. (RLR-LRL in LOD)
- 3 Step R,L fwd in LOD (cts 1-2); hold (ct 3).
- 4 Facing ctr - step R on R (ct 1); step L behind R with plié (ct 2); step R on R (ct 3).
- 5 Bend R knee as L lifts in front of R slightly off floor (ct 1); straighten R knee as L circles and tucks behind R (cts 2-3).
- 6 Repeat meas 5, L remains behind R. (bend & straighten knee)
- 7 Step L bkwd (ct 1); step R to R (ct 2-3).
- 8 Step L across R (ct 1); lift on L as R raises across L (cts 2-3).
- 9-32 Repeat meas 1-8, 3 more times
- 33-35 Moving and facing LOD - repeat meas 1-3. (RLR-LRL fwd; RL,hold)
- 36 Facing ctr - step R to R (ct 1); lift on R as L raises across R (cts 2-3).

Original dance notes by Marcel Vinokur with assistance of Ruth Miller
Dance notes were R&S'd by Sherry Cochran.

Presented by Sherry Cochran
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CHEREVICHKY

Russia

This is a progressive dance that came from the field work expedition of students of E. Zasimova (Institute of Culture in Moscow). It is from the Voronezh region of south-west Russia.

This dance was presented by Hennie Konings at the 1993 Folk Dance Camp, Stockton, CA.

TRANSLATION: Old-fashioned high heeled shoes, very light to wear.

PRONUNCIATION: cheh-reh-VEETCH-kee

CASSETTE: Russian Dances, Hennie Konings, side A/1

FORMATION: Closed circle of cpls (W on M's R side), facing ctr with hands joined in "V" pos.

STEPS: Leap-scuff: Small leap fwd on R (ct 1); scuff L heel fwd (ct &); repeat with opp ftwk (cts 2-&).

ARMS: Russian style arm movement: Arms are bent 90 degrees at elbow, and they move across the body. Elbows are lifted sdwd with arms across and slightly fwd of body. Elbows move with steps, that is when stepping on the R ft the R elbow moves out.

Ftwk same for both M and W.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 chords + 8 meas. Beg with vocal.

FIG. I: IN & OUT OF CTR

1-2 Beg R, walk 3 steps twd ctr (cts 1-2,1); stamp L beside R (no wt), knees bent slightly (ct 2).

3-4 Repeat meas 1-2, with opp ftwk moving bkwd away from ctr (do not bend knee on stamp).

5-8 Repeat meas 1-4.

FIG. II: CIRCLE IN LOD

1 Moving in LOD - low leap fwd on R (ct 1); run L near R - do not close (ct &); run R fwd (ct 2).

NOTE: The steps have a light running style (long-short-short), are done on the balls of the ft, close to the floor.

2-8 Repeat meas 1, alternating ftwk, 7 more times (8 in all).

FIG. III: CPL TURN

- 1-4 Face ptr (W turns 1/2 CCW (L) on 1st step) and hooks R elbows with ptr - beg R, turn CW in place with 7 walking steps fwd, end with M on inside of circle - L arms move in then out. On meas 4, ct 2 (last ct), leap on L turning 1/2 R (CW), and join L elbows.
- 5-8 Still turning CW - beg R, do 8 walks moving bkwd - R arms move out then in. End with M on inside of circle facing RLOD, and W on the outside facing LOD.

FIG IV: M MOVE RLOD, W MOVE LOD; THEN REVERSE

- 1-3 With M on the inside of the circle moving fwd in RLOD and W on the outside of the circle moving fwd in LOD - beg R, do 6 leap-scurfs fwd - arms beg by moving sdwd R (out).
- 4 Turn 1/2 L (CCW) to face opp direction stamping R-L-R - arms remain out to R side (cts 1-&-2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction - arms beg by moving sdwd L. End just beyond orig ptr and reform circle with new ptr.

Repeat dance from beg with new ptr. Dance is done 5 times in all and ends with Fig. I.

Original dance descriptions by Ruth Ruling and Joyce Lissant Uggla.
Dance descriptions corrected and R&S'd from 1993 Folk Dance Camp

Presented by Dorothy Daw
Camp Hess Kramer Institute
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EH OH BRAZIL
Israel

Original choreographer unknown, music is Brazilian. A party version of this dance was presented by Edy Greenblatt at the 1993 Beginners Festival at UCLA. Edy Greenblatt learned the dance in Israel in late 1989, or early 1990.

TAPE: Edy Greenblatt

FORMATION: Individuals facing fwd (music), arms free at sides

STEPS: Cherkessia: Step R fwd (ct 1); step L back in place (ct 2); step R-L in place (cts 3-4)

RHYTHM: 2/4 meter counted in 4/4 for ease of notation

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION: Begin with singing

DANCE:

- 1-4 Do 4 Cherkessia in place - free arm movement by side.
- 5 1 Step R across L, hips turn slightly twd L.
2-4 Hop on R, 3 times as L continues to circle fwd and across R - hips turn twd R. End facing slightly R of fwd.
- 6-8 Stepping L across R on ct 1, repeat meas 5, 3 more times (4 in all), alternating ftwk. On meas 8, cts 2-4 (hops) turn 1/2 L (CCW) in place. End with back to music.
- 9 1-2 Moving sdwd R - step R to R; step L behind R.
3-4 Step R to R, touch L slightly to L - clap (optional).
- 10-12 Repeat meas 9, alternating ftwk, 3 more times (4 in all).
- 13 Beg R, walk fwd 4 steps - arms raise high in air. On last step pivot 1/4 R (CW).
- 14 Beg R, walk bkwd 4 steps - arms lower to sides. On last step pivot 1/4 R (CW).
- 15-16 Repeat meas 13-14 (4 walks fwd, 4 bkwd). Everyone should again be facing the music.
- 17 Beg R, walk 4 more steps fwd. Everyone should now be in approximately the same location that they started the dance in.

CHORUS:

- 1 1 Dancing in place: Jump onto both ft with ft slightly
 2 Jump again in place - forearms bend in and downward at
 3-4 Repeat cts 1-2 (2 jumps) again.
- 2 Leaning slightly fwd - beg R, run 4 steps in place, free
 ft lifts bkwd - arms free by sides and slightly fwd.
- 3-6 Repeat meas 1-2 (jumps & runs), 2 more times (3 in all).
- 7-8 Beg R, with 8 running steps, circle R (CW) once.
- 9-16 Repeat meas 1-4.

Repeat dance from beg to end of music. Dance ends with meas 1-4.

PARTY VERSION (always face the same direction)

- Dance, meas 8 - eliminate 1/2 turn
Dance, meas 13-16 - eliminate 1/4 turns
Dance, meas 17 - walk in place

Dance notes by dd, 8-93

Presented by Dorothy Daw
Camp Hess Kramer Institute
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RUSKAYA KRUGOVAYA KADRIL

Russia

This dance from central Russia, is part of the choreographic work of Olga Zolotova. A "kadriil" is ANY dance that has fixed patterns which consist of a variety of steps, such as, waltz, polka, etc. There are as many "kadriils" as there are villages.

The dances presented by Hennie Konings were dances collected by the students of ethno-musicology of the Gnesinski instituteion of the Cultural Institution in Moscow. They were collected in villages of various regions of Russia. Once a year the students show their material to other students and professors.

The titles mentioned for his dances are titles of dances, songs or tunes. Most dances have no name. The Russians use the name of the kind of dance, or the name of the song-tune that goes to the dance.

This dance was introduced in 1987 to western European countries, and at the 1993 Folk Dance Camp, Stockton, CA, by Hennie Konings.

TRANSLATION: Russian circle quadrille

PRONUNCIATION: ROOS-kah-yah kroo-goo-VI-yah kah-DREEL

CASSETTE: Russian dances, Hennie Konings, side B/1

FORMATION: Cpls facing with M back to ctr. Inside hands are joined in "V" pos and slightly bkwd twd RLOD, W free hand on waist in a loose fist with palm backing bkwd, M hand on hip with fingers fwd.

STEPS: Heel step: Step fwd on heel (ct 1); put wt on full ft sharply (ct &); repeat with opp ftwk (cts 2-&).

Background story on heel-step: When the Russian peasant could afford new shoes they would ware their "lapy" (woven bark shoes) to the the dance, then put on their new store bought shoes to dance in. So that everyone would see that they had a new pair of shoes they did a peculiar (heel-step) walk to call attention to their new shoes.

Ftwk described for M, W use opp ftwk.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas, no action

FIG. I: BACK-TO-BACK, FACE-TO-FACE, W TURN

- 1 Dancing almost in place with very little fwd movement - turning away from ptr (somewhat back-to-back), leap L in place (ct 1); stamp R (with wt) slightly fwd twd LOD (ct &); step L near and behind R heel (ct 2).
Hands: The free hand moves (arcs) from the waist fwd then sdwd so that the arm ends extended sdwd at chest/waist ht with palm up, joined inside hands swing fwd to shldr ht.

- 2 Repeat meas 1 with opp ft, turning twd ptr. End in beg pos somewhat facing ptr - outside hands return to waist, joined inside hands swing down and bkwd twd RLOD.
- 3-4 Hands: On ct 1, joined inside hands swing down and fwd, on ct "&" release hands.
M: Moving fwd in LOD - beg L, run fwd 4 steps, free ft lifts bkwd with lower leg parallel to floor (do not lean fwd) - slightly face and look at ptr - clap hands fwd at approx chest ht on each "&" ct. No clap on last "&" ct. (i.e.: 3 claps).
W: With both fists on waist and moving in LOD - turn R (CW) once, stepping R,L,R - L,R,L (cts 1,&,2 - 1,&,2)).
- 5-16 Repeat meas 1-4, 3 more times (4 in all), except on meas 5 join hands at shldr ht then extend them fwd on ct 1.

FIG. II: HEEL STEP

Cpls face LOD, W on M R side, with inside hands joined at waist ht.

Arms: Joined inside hands pump down very slightly on the "ct."

W R forearm bent and pointing fwd, is parallel to floor with hand cocked upward. R arm moves sdwd slightly twd R with a small scooping motion when stepping fwd on R ft and sdwd slightly twd L (with scoop) when stepping fwd on L ft.

M back of L hand is in small of own back with open hand.

- 1-3 Beg L, do 6 "heel steps," fwd in LOD. W does arm movements as noted above.
- 4 Step fwd on L heel (ct 1); step R near L heel (ct &); stamp L in place (ct 2). W R arm moves to R (ct 1); then holds that pos (cts &,2). Very little fwd movement.
- 5-6 Beg R, do 4 more heel steps fwd. W does arm movements as noted above.
- 7 Step R fwd (ct 1); releasing hands - pivot 1/2 R (CW) in place as L lifts bkwd high - end facing RLOD (ct 2).
- 8 Rejoining hands - repeat meas 4 (L heel, R, stamp L). W R arm moves twd R (ct 1); then holds that pos (cts &,2).
- 9-16 Repeat meas 1-8, beg R in RLOD, except on meas 15, pivot 1/4 to face ptr, meas 16, dance in place and momentarily join both hands extending them out sdwd at approx chest ht, elbows slightly bent.

Repeat dance from beg to end of music.

Original dance description by Dorothy Daw, 11/89 for Alexandru David.
Corrected and R&S'd by dd, 8-93

Presented by Dorothy Daw
Camp Hess Kramer Institute
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SZÖKKENÓS

Hungary

This is a simple couple dance from Dévaványa in eastern Hungary.

Source: Zs. Vágó and M. Szentpál. Published material by the Dance Department of the Institute of Popular (Folk) Culture in Hungary. The dance was arranged for recreational folk dancing in the U.S by Andor Czompo, 1967.

The dance was originally taught by Andor Czompo at the 67 and 72 San Diego F. D. Conference.

TRANSLATION: Szökken in a general term for a leap or hop

PRONUNCIATION: soo-keeh-noosh

RECORD: Buccaneer # 144331-A (45 rpm), melody "Esik eso".....

FORMATION: Cpls scattered around the room, facing CCW. M stand to L of W. W hands are on hips with fingers fwd. W escorts W with his R arm on W R waist.

Hands:

W hands when not joined with M are on hips with fingers fwd.

M hands when not joined with W have free movement at approx shldr-head ht or one hand may have free movement while the other hand is on the hip in a loose fist.

STYLE: Light and playful.

METER: 4/4 PATTERN

Meas.

PART I: (Melody 1)

- 1-4 Introduction - no movement.
- 5-6 Moving fwd in LOD - beg with R, walk 4 steps fwd, slowly. Each step takes 2 cts.
- 7 Run R,L,R fwd (cts 1-3); hop on R (ct 4).
- 8 Run L,R,L fwd (cts 1-3); hop on L (ct 4).
- 9-12 Cpls turn once CCW in place - do 4 run,run,run,hop combinations alternating leading ft. R,L,R,L. Do not change hand hold. M acts as a pivot and leading W fwd.
- 13-14 Ptrs release hand hold - beg R with 4 slow walks, turn away from each other (ML, WR) forming a small circle. Each step takes 2 cts. Return to orig pos. M arms move freely at head ht.
- 15-20 Repeat meas 9-14. End facing ptr (M back to ctr) in low hand hold (R to L and L to R hand).
NOTE: On last meas M only do 3 steps, closing L to R with no wt. This will free M L ft for next fig.

PART II: Melody 1, repeated

- 1 Cpls move sdwd in LOD - beg M L, W R do, stamp, stamp, step, hop. Bend fwd slightly and turn to face LOD.
- 2 Facing ptr - do 2 leap-hops in place (M beg R, W L) - swing joined hands in direction of leap-hop.
- 3-8 Repeat meas 1-2, alternating ftwk and direction (4 times in all).
- 9-10 Turn away from ptr - beg M L and W R, do 2 run, run, run, hop pattern, circling once away from ptr. M hands free, W hands on hips.
- 11 Facing ptr - do 2 runs in place (M-LR, W-RL) (cts 1-2); close ft tog sharply with slightly flair (ct 3); hold (ct 4).
- 12 Repeat meas 11, except both beg with R.
- 13 Beg R, do 3 small running steps turning CCW - continue to face ptr (cts 1-3); hold on bent R leg (ct 4).
- 14 Repeat meas 13 with opp ftwk and turning CW.
- 15-20 Repeat meas 9-14, except end with W on M R side of orig pos ready to beg dance again.

Repeat entire dance from beg, except replace intro with same movements as meas 5-8, Part I

Dance directions prepared by Ann I Czompo 1967.
c 1967 Andor Czompo.

This dance has been R&S'd.

Presented by Dorothy Daw
Camp Hess Kramer Institute
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FIG. III:

- 1-2 Facing slightly R of ctr and moving in LOD - step on ball of R ft (up) in LOD (ct 1); step on full L ft (down), close in front of R (ct &); continue stepping RL RL with small steps (up-down-up-down) (ct 2,&,1,&); turning to face ctr - step R in place with bent knee (down) (ct 2).
- 3 Lift on R as L knee raises fwd (ct 1); step L beside R (ct &); lift on L as R knee raises (ct 2); step R beside L (ct &).
- 4 Repeat meas 4, Fig. II: knee flexes (up-down-up-down).
- 5-16 Repeat meas 1-4, alternating ftwk and direction (4 times in all).

FIG. IV:

- 1-4 Changing to escort pos and moving diag R fwd in LOD - step fwd on R heel in LOD (ct 1); close L beside R heel (on full ft) with bent knee (ct &); repeat cts 1,&, 8 times in all (cts 2,&,3,&,4,&,5,&,6,&,7,&,8,&). During cts 7,&,8,&, turn to face RLOD.
- 5-7 Repeat ftwk of meas 1-4, moving diag R bkwd in LOD (cts 1,&,2,&,3,&,4,&,5,&,6,&).
- 8 Stamp R,L,R, in place - bend fwd slightly (cts 1,&,2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

SEQUENCE:

Fig. I, II, III, IV
Fig. I, II, III, IV
Fig. I, II, III

This dance has been R&S'd

Presented by Dorothy Daw
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FIG. II: (Instrumental)

- 1 Facing LOD - walk R-L fwd (cts 1-2); hold (ct 3). (S-S)
- 2 Walk R fwd (ct 1); step L-R fwd (ct 2-3). (S-Q-Q, long-short-short)
- 3 Repeat meas 2 with opp ftwk. (S-Q-Q)
- 4 Step R fwd - turning to face ctr (ct 1); čučke on R as L lifts in front of R (ct 2); hold (ct 3). (S-S)
- 5 Step L to L (ct 1); small leap on R beside L (ct 2); step L to L (ct 3). (S-Q-Q)
- 6 Step R twd ctr (ct 1); bounce on R as L lifts in front of R (ct 2); hold (ct 3). (S-Q-Q)
- 7 Small step bkwd L-R (cts 1-2); hold (ct 3). (S-S)
- 8 Small step bkwd on L (ct 1); step R in place (ct 2); step L across R - turning to face LOD (ct 3). (S-Q-Q)

Repeat dance from beg to end of music.

LYRICS

Zaspana se klade
 //Dvanaeset godini//
 //I devet meseci//

She waited
 Twelve years
 and nine months

More ludo mlado
 //Gajle da ne beriš.//
 //Jaska ke te čekam.//

Hey, young man
 Don't worry.
 I will be waiting for you.

Jaska ke te čekam
 //Dvanaeset godini//
 //I devet meseci//

I will be waiting for you
 Twelve years
 And nine months.

Mori mome mala.
 //Kako da se verna?//
 //Bakšiš ke ti kupam.//

Hey, little girl.
 How faithful are you?
 I will buy you a present.

Bakšiš ke ti kupam.
 //Sto dram moj belilo,//
 //Oka crvenilo.//

I will buy you a present.
 100 grams of white cream,
 An 'oka' (kilo) of rouge.

Bodro da si klavaš.
 Sama si ubava.
 Bela i crvena,
 Malku crnooka,
 Tonka em visoka.

You are a pleasure for the eye
 You are naturally beautiful.
 Fair and rosy,
 Rather dark-eyed,
 Slim and tall.

Original dance description by Fusae Senzaki
 Dance descriptions corrected and R&S'd from 1993 Folk Dance Camp

Presented by Dorothy Daw
 Camp Hess Kramer Institute
 January 28-30, 1994

ALUNELUL ÎN HORĂ

Romania

This dance is from Goicea, Dolj, Oltenia region of Romania, and was taught by Theodor Vasilescu at the 1993 Folk Dance Camp, Stockton, CA.

TRANSLATION: Alunelul (style of dance) done in a circle.

PRONUNCIATION: ah-loo-NEH-lool ihn HOH-rah

RECORD: Theodor Vasilescu, Stockton Camp 1993, side A/8

FORMATION: A closed circle of not more than 20 or 30 people with dancers facing ctr. Little fingers are joined with forearms parallel to floor.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas, beg with flute solo

FIG. I:

- 1 Facing and moving twd ctr - step R-L fwd - hands move sdwd R then L (cts 1-2).
- 2 Step R fwd (ct 1); close L to R (ct &); step R fwd (ct 2). Hands move sdwd R,L,R (cts 1-&-2).
- 3 Repeat meas 2 with opp ftwk and hand movement.
- 4 Step R fwd - hands sdwd R (ct 1); step L across R as R lifts bkwd - hands again facing ctr in "W" pos and fwd (ct 2).
NOTE: All steps in meas 1-4 are stamps, except last step (Lx).
- 5 Moving bkwd - step R,L (long steps) (cts 1-2).
- 6 Step R bkwd (long) (ct 1); with wt on R, touch L heel across R (ct).
- 7 Wt still on R, touch L heel diag L fwd (ct 1); touch L heel across R (ct 2).
- 8 Step L fwd (ct 1); hop on L as R lifts fwd (ct 2).
- 9-10 Repeat meas 8, alternating ftwk (3 times in all). (R-hop, L-hop)
- 11 Facing L of ctr - step R across L (ct 1); step L bkwd - turning to face ctr (ct 2).
- 12 Step R bkwd (ct 1); step L bkwd (ct 2).
- 13 Facing R of ctr and moving bkwd diag L away from ctr - step R behind L (ct 1); step L to L (ct 2).

- 14 Step R behind L (ct 1); facing ctr - stamp L in place (ct 2).
- 15 Step L in place (ct 1); stamp R in place (ct 2).
- 16 Stamp R in place (ct 1); hold (ct 2).

FIG. II:

- 1 Facing R of ctr and moving in LOD - step R heel fwd (ct 1); close L to R (ct &); step R fwd (ct 2).
 - 2 Repeat meas 1 with opp ftwk (L heel, close, L)
 - 3 Step R,L fwd (ct 1-2).
 - 4 Step R fwd (ct 1); turning to face ctr - stamp L in place (ct 2).
 - 5 Facing L of ctr - step L behind R (ct 1); step R to R (ct 2).
 - 6 Step L behind R (ct 1); turning to face ctr - stamp R in place (ct 2).
 - 7 Step R in place (ct 1); stamp L in place (ct 2).
 - 8 Stamp L in place (ct 1); hold (ct 2).
- Repeat dance from beg to end of music.

Dance notes by Dorothy Daw, 9-93

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BĂLĂCEANCA

Romania

This dance from Pârtești, Boucovina region, north of Moldavia, and was taught by Theodor Vasilescu at the 1993 Folk Dance Camp, Stockton, CA.

TRANSLATION: Bălăceani is the name of a town

PRONUNCIATION: buh-luh-CHAHN-kah

TAPE: Theodor Vasilescu, Stockton Camp 1993, side A/9

FORMATION: A closed circle of not more than 4 to 6 cpls (W on M R side), facing ctr and alternating (M,W,M,W, etc), or 2 cpls form a circle.

Ftwk same for both throughout.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas (1 melody)

FIG. I: PTR, CORNER

- 1 Turning slightly twd ptr - step R,L,R - hands joined with ptr swing out naturally, hands joined with corner swing in (cts 1-&-2); soft stamp L in place - optional (ct &).
- 2 Repeat meas 1, facing corner with opp ftwk and hand swing.
- 3-4 Facing ctr - beg R, move sdwd twd R with 7 small steps, each step has an accent (side-close, side-close, etc) (cts 1-&-2-&; 1-&-2).
- 5-16 Repeat meas 1-4, alternating ftwk, person facing and arm swings (4 times in all).

FIG. II: STAMPS IN PLACE, FWD & BACK

- 1-2 Facing ctr and dancing in place - step R with accent (cts 1-&); stamp L, no wt (ct 2); step L with accent (cts &,1); stamp R, no wt (ct &); step R with accent (cts 2-&).
Rhythm: 1-& 2 &-1 & 1-2
Meas 1-2: S Q S Q S
 R L L R R
- 3 Facing ctr - step L,R,L,R moving bkwd (cts 1-&-2-&).
- 4 Still moving bkwd - step L,R,L with accent (cts 1-&-2).
NOTE: Meas 3-4, equal 7 steps moving bkwd. Steps are small, limited by handhold of small circle.
- 5-16 Repeat meas 1-4, alternating direction of movement during meas 3-4 (4 times in all).

FIG. III: PREPARATION FIG (CODA)

- 1 Facing ctr - stamp R twice in place (cts 1-2).
- 2 Moving sdwd R - step R to R (ct 1); close L to R (ct &); step R to R (ct 2). All steps are with accent.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

FIG. IV: SPUR CLICKS, JUMP, SDWD

- 1 Facing ctr and moving slightly sdwd R - hop on L twice as R heel clicks to L heel (cts 1-2).
- 2 Step R to R (ct 1); close L to R (ct &); step R to R (ct 2). All steps are with accent.
NOTE: Meas 1-2 moves to the R throughout as far and as fast as the dancers can comfortably go!!
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-6 Jump twd ctr on both ft (ct 1); beg L, move bkwd out of circle with 5 steps (LR,LRL) (cts 2-&; 1-&-2).
- 7-8 Facing R of ctr and moving in LOD - hop on L moving slightly R (ct 1); step R in LOD (ct &); close L to R with accent (ct 2); repeat cts &-2, twice more (3 step-close in all) (cts &-1, &-2).
NOTE: The R ft is always fwd of the L, most of wt is on L.
- 9-16 Repeat meas 1-8, except during meas 8 cpls join in open ballroom pos (i.e. ballroom pos, except cpls open up slightly), do not release ML and WR hands, and both face slightly fwd.

FIG. V: CPL TURNS

- 1-3 In open ballroom pos - beg R, do 3 steps per meas (9 steps), rotating CCW (M bkwd, W fwd) (cts 1-&-2; 1-&-2; 1-&-2). Cpls may rotate slowly (1 turn) or fast (2 turns).
- 4 Stamp L,R in place, facing ctr.
- 5-16 Repeat meas 1-4, alternating ftwk and direction of turn (4 times in all). On meas 16 (stamps), cpls open up to reform circle and repeat dance from beg.

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5-16 Repeat meas 1-4, alternating cross overs (4 times in all).

PART II: AUVERGNATE

Fig. 1: Avant-Deux (fwd & back)

1-2 Moving fwd twd ptrs R shldr, repeat meas 1-2 of Part I, Fig. 1. (fwd)

3-4 Repeat meas 3-4 of Part I, Fig 1. (bkwd)

5-16 Repeat meas 1-4, alternating shldrs, 3 more times (4 in all). On last meas (meas 16) turn L shldr twd ptr.

Fig. 2: Croisements (cross over)

1-16 Repeat meas 1-16, Part I, Fig. II (cross over)

PART III: HAUT-BERRY

Fig. 1: Avant-deux du Haut-Berry (fwd & back, Upper-Berry style)

1 Moving twd ptr, step L fwd with large step (ct 1); very small bounce on L or no bounce at all, as R moves slightly across L, no wt (ct 2).

2 Step R,L,R in place (cts 1,&,2). No knee action.

3-4 Repeat meas 3-4 of Part I, Fig. 1. (bkwd)

5-16 Repeat meas 1-4, 3 more times (4 in all). On last meas (meas 16) turn L shldr twd ptr.

Fig. 2: Croisements de Haut-Berry (crossing over, Upper-Berry style)

1 Moving twd ptr, step L fwd with large step (ct 1); bring R near L, no wt, while pivoting 1/2 L (CCW) around ptr (ct 2). End on ptrs side of dance and facing each other.

2 Step R,L,R in place (cts 1-&-2). If necessary use this meas to position yourself in front of ptr

3-4 Repeat meas 3-4, Part I, Fig. 1 (bkwd), except on meas 4 turn L shldr twd ptr.

5-16 Repeat meas 1-4, alternating shldrs, 3 more times (4 in all).

SUGGESTED SEQUENCE when dancing to the tune of "Derrière ches-nous" (7 repeats)

Bourrée Droite - 2 times
Auvergnate - 2 times
Haut-Berry - 3 times

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BOURRÉE CROISÉE DU VAL DE LORIE
France

From Sancerre area, this bourrée croisée has many interesting features: alternating "avant-duex" and typical Upper-Berry style for men. This dance was presented by Germain Hébert at the 1993 Folk Dance Camp, Stockton, CA.

TRANSLATION: Crossover bourrée from the valley of Lorie

PRONUNCIATION: boo-RAY- krwah-ZAY do VAHL duh LWAHT

TAPE: Hébert, Stockton '93, side B/2

FORMATION: Quadrette: 2 cpls facing, ptr on opp side, hands relaxed by sides at all times.

STEPS: Avant-duex du Haut Berry: (Fwd and back from Upper Berry)
Meas 1: Long step fwd with L heel then full ft (ct 1); scuff R heel fwd (ct 2); hop on L (ct 3).
Meas 2: Step R across L (ct 1); step L slightly bkwd (ct 2); step R beside L (ct 3).
Meas 3: Beg L, do 1 bourrée step bkwd to orig place.
Meas 4: M drop bkwd on R with bent knee as L reaches fwd close to floor and in front of R (ct 1); step farther fwd on L (ct 2); step R fwd near L heel (ct 3).

Avant-duex droit: (Straight move for 2 dancers)
Two (2) dancers face each other approx 4 ft apart.
Meas 1: Beg L, do 1 bourrée step fwd. The first step is long and leads with L heel.
Meas 2: Beg R, do 1 bourrée in place. M bend both knees on ct 1 of meas, shifting wt from L to R.
Meas 3: Beg L, do 1 bourrée step bkwd.
Meas 4: Do 1 bourrée step in place: Step back on R (ct 1); step L fwd (ct 2); close R to L (ct 3).

Croisement (krwahz-MAHN) de Haut Berry: (Crossing over from Upper Berry)
Meas 1: Long step fwd on L twd ptr, pivoting 1/2 CCW (L) around each other to finish in ptr's orig pos, facing each other.
Meas 2: Step R in place (ct 1); step L close to R (ct 2); step R in place (ct 3).
Meas 3: Beg L, do 1 bourrée step bkwd.
Meas 4: Beg R, do 1 bourrée step in place.

Branciller (brahn-cee-YAH):
These steps are done on the spot and are used as transition between "avant-duex" and "crossing over." Basically, they are "pas de basque" (PDB) or "bourrée steps" done in place. The last Branciller step before crossing becomes a preparatory move. This is accomplished by quickly turning so that L shldr is twd ptr, to initiate the crossing step. This quick change of direction momentarily before crossing is vital, traditional, and always done. This anticipation characterizes the whole style of Berry dances.

STYLE: The knees are bent continuously. M steps are stronger while the W steps are softer and smaller.

METER: 3/4 or 3/8 PATTERN

Meas.

INTRODUCTION: 8 meas

- FIG. I: AVANT-DUËX ALTERNES (Fwd and back, alternating ptrs)
- 1-4 M: Facing ptr, move fwd and bkwd from ptr with Avant-dues from Upper-Berry steps.
W: Move bkwd and fwd with regular Avant-duex droit step, beg with meas 3-4.
On last ct, ptr turn 1/4 to face opp ptr (M turn L; W turn R).
- 5-8 Repeat meas 1-4 facing opp ptr. At end, M turn R and W L to face orig ptr.
- 9-16 Repeat meas 1-8, alternating ptr. End last meas with M L shldr twd ctr of quadrette, and W facing ctr.

FIG. II: CROISEMENT (Crossing over)

- 1-4 M: Cross over with steps of Croisement from Upper-Berry.
W: Do the same, beg 2 meas later, using the first 2 meas to adjust their pos before crossing using 2 Branciller steps.
- 5-12 M: Repeat meas 1-4 of the croisement from Upper-Berry twice.
W: Do meas 3-4, then meas 1-2 of Croisement from Upper-Berry twice.
- 13 M: Pivot full turn in place, turning CCW (L) on L.
W: Continue with with meas 3 of Croisement from Upper-Berry pattern.
- 14 M: Stamp R in place (ct 1); hold (cts 2-3).
W: Continue with meas 4 of Croisement from Upper-berry pattern.
- 15-16 M move away from each other while W are crossing for the last time (meas 1-2 of Croisement from Upper-Berry).
NOTE: M will cross over 3 times and a spin.
W will cross over 4 times, no spin. Since they have started 2 meas late, the last 2 meas of their croisement becomes the first meas of the Avant-duex.

Repeat from beginning.

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FIG. II: TWIZZLE & SCISSORS

- 1-3 Repeat Fig. I, meas 1-3 (R-hop-L - 3 times)
- 4 Face ctr - do a R twizzle.
- 5 Do a L bicycle.
- 6 Step R beside L (ct 1); hop on R as L knee lifts fwd (ct 2); scissors - step L in place as R extends fwd close to floor (ct 3).
- 7 Do 3 more scissors: Repeat meas 6, ct 3 (scissors), 3 more times alternating ftwk (4 scissors in all including meas 6, ct 3).
- 8 Do a L bicycle.

FIG. III: LEFT TWIZZLE & PAS DE BASQUE

- 1-4 Repeat Fig. II, meas 1-4 (R-hop-L - 3 times + R twizzle), end with wt on R.
- 5 Face slight L of ctr and moving in RLOD - step L fwd (ct 1); hop on L (ct 2); step R fwd (ct 3).
- 6 Facing ctr - do a L twizzle.
- 7 Step R to R (ct 1); step on ball of L ft in front of R (ct 2); step R back to place (ct 3). [Bulgarian pas de basque]
- 8 Do a L bicycle.

FIG IV: TWIZZLE IN AIR & BICYCLES

- 1-4 Repeat Fig. II, meas 1-4 (R-hop-L - 3 times + R twizzle).
- 5 Facing ctr - leap on L in place - turn body and knees twd RLOD (ct 1); leap on R in place - turn knees twd LOD (ct 2); step on L - turn twd RLOD (ct 3).
Note: These movements should be done very sharply with especially high leaps by M.
- 6 Do a R bicycle, end with wt on L.
- 7-8 Bicycle R-L.

FIG. V: HEEL TOUCHES

- 1-4 Repeat Fig. II, meas 1-4 (R-hop-L, 3 times + R twizzle).
- 5 Facing ctr - step L fwd (ctg 1); hop on L as R lifts fwd and arcs twd L then fwd (ct 2); touch R heel diag R fwd, leg straight - lean slightly fwd (ct 3).

- 6 Touch R heel fwd twd ctr - lean slightly fwd (ct 1); leap fwd on R as L lifts fwd (ct 2); touch L heel diag to L fwd, leg straight - lean slightly fwd (ct 3).
- 7 Touch L heel twd ctr - lean slightly fwd (ct 1); leap fwd on L as R lifts behind L calf (ct 2); hold (ct 3).
- 8 Leap bkwd on R (ct 1); closing L to R bounce twice on both ft (cts 2-3).

SUGGESTED SEQUENCE OF DANCE: The dance was originally done as a free style dance and each figure done until leader signals change. It was originally taught with each Fig done twice and then repeated from the beg as many times as the music allows. At the latest teaching at the 1993 Aman Institute the following sequence was used by Mr. Moreau.

Fig. I - 4 times	Fig. IV - 3 times
II - 4 times	Fig. V - 4 times
III - 4 times	Repeat each Fig. 1 time each

Original dance notes by:

c May 1989, Folk Dance Federation of Calif., Inc.

Dance Research Committee: Virginia Wilder, Suzanne Rocca-Butler

Revised slightly by dd, 1-94

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KOSTER C'HOAD

France

This dance from Brittany, Finistère, belongs to the gavotte family. Germain Hébert learned the dance from Huguette Bochez in 1976. The dance is also performed by Triskell in Montréal, Canada.

It was presented by Germain Hébert at the 1993 Folk Dance Camp, Stockton, CA.

TRANSLATION: At the edge of the forest

PRONUNCIATION: KOHST-ehr HWAHT

MUSIC: Tape: Hébert, Stockton '93, side B/5
Record: L.P. Vogue LDM 30194, side A/4

FORMATION: Short lines of 10-12 dancers, leader at L end of line.
Hands are joined at chest ht (R over L) with bent elbows.

STYLE: Bouncy small ftwk, except M steps are more exuberant.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 4 meas

FIG. I:

- 1 Drop on L to L as R heel scuffs across L (ct 1); step R across L (Ct 2).
- 2 Dancing in place - hop on R as L toe touches sdwd L (ct 1); hop on R as L toe touches in front of R (ct 2).
- 3 Leap on L as R toe touches sdwd R (ct 1); hop on L as R toe touches in front of L (ct 2).
- 4 Leap on R as L toe touches sdwd L (ct 1); hop on R as L toe touches in front of R (ct 2).
- 5-16 Repeat meas 1-4 (4 times in all), except the first time when it is done only 3 times (the first 4 meas are used as the intro).

NOTE: All touches are fwd of weighted ft.

FIG. II:

- 1 Moving sdwd L - repeat meas 1, Fig. I (L to L as R heel scuff, Rx)
- 2 Step L to L (ct 1); step R behind L (ct 2).
- 3 Dancing in place - hop on R as L leg lifts fwd (M pump L, W do not) (ct 1); step L in front of R as R lifts bkwd (ct 2).
- 4 Step R (ct 1); hop on R as L lifts fwd (ct 2).
- 5-16 Repeat meas 1-4. (4 times in all)

Repeat dance from beg.

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- 4 Beg R, walk 4 steps (RLRL) fwd twd opp cpl, and exchange places. The outside cpl form an arch, the inside cpl duck under arch. End by releasing hands with new ptr, and turn the short way to face opp cpl and again join inside hands with orig ptr, and opp person.

NOTE: Cpls have again exchanged places. The cpl that faced LOD now faces RLOD and the cpl that faced RLOD now faces LOD. All rejoin hands as at beg of dance.

REPEAT DANCE FROM BEG - alternating cpl pos for a total of 13 times.

ENDING: (Music change, listen to accordion)

4/4
1-4

The orig W #1 releases hands with neighbor (orig M #2) and leads the line into one large circle with 14 walks. Everyone joins hands in one large circle then turning to face ctr - Meas 4: step R to R (ct 3); close L to R (ct 4); bow from hips twd ctr of circle.

NOTE: After instrumental, dance the pattern 4 times, and then do the ending.

Original description by Ruth Ruling and Joyce Lissant Uggla
The dance has been corrected and R&S'd from 1993 Folk Dance Camp

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